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With reference to the value of Hrotsvith's work, Strecker quotes the various estimates, from Magnin's 'une gloire pour l'Europe entière' to Lejay's 'les idées enfantines, la brusqueries de péripéties, l'immoralité naïve, le comique inconscient.' His own appreciation is sympathetic, yet sober and judicious.

Strecker's lucid and comprehensive essay will be highly welcome to all those who cannot, themselves, enter upon a critical study of the Hrotsvith problems.

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Allitterierende Wortverbindungen bei Goethe. Beilage zum Jahresbericht des Königlichen Alten Gymnasiums in Nürnberg. Von Dr. Wilhelm Ebrard, kgl. Gymnasialprofessor. Erster Teil, 1899. Zweiter Teil, 1901. Nürnberg, M. Edelmann.

Although Part I of this work appeared in 1899, and Part II in 1901, it is not too late to give the book the notice that it merits. The author first draws attention to the importance of alliteration in German literature, and states that the subject has been very little studied so far as Goethe is concerned. He has limited his investigation to alliterative combinations of co-ordinate parts of speech, that is, nouns with nouns, verbs with verbs, etc., believing that this is the most essential kind, and besides, he says, the whole field would be too extensive. That Goethe did not use alliteration unconsciously or accidentally, but that he had a fine feeling for the charm and the beauty of this quality of style, is evident beyond a doubt, and may be definitely proved by comparing the original editions of some of his works with the later revisions, which show many changes in favor of alliteration. Ebrard does this by putting in parallel columns extracts from different editions of *Gotz von Berlichingen*, *Iphigenie*, and other works. It is likewise worthy of note that in the case of translations, Goethe made frequent use of alliterative expressions even when the original did not directly suggest it. This practice may be demonstrated by comparing with the French Goethe's translation of Diderot's *Neveu de Rameau*. After this preliminary discussion the author formulates, as a working basis,

these three questions: (1) To what extent did Goethe increase the fund of existing alliterative expressions by new combinations? (2) Does alliteration occur in Goethe's prose works to the same extent as in his poetical works? (3) Did Goethe in all the periods of his literary activity make the same use of alliteration? The author disposes of the first question in Part I, and he devotes Part II to the second and third, but in inverse order.

To give a full and final answer to the question whether Goethe enlarged the alliterative field of German, Ebrard deems it best to discuss alliteration under two general heads, namely, form and thought. Under each one of these he makes several subdivisions, such as *Anlaut*, *Inlaut*, *Vorsilben*, *Substantiva*, *Eigennamen*, etc. One of the most interesting chapters under the general subject of form deals with alliteration combined with assonance and rhyme. It is a universally accepted opinion that alliteration is most pleasing and most beautiful when the internal vowels of the alliterative words do not agree (cp. Hildebrand, *Beiträge z. deutschen Unterricht*, 1897, p. 172; also Schulze in Herrig's *Archiv*, xlviii, 443 ff.). Still, alliteration with assonance is almost as common as without it. We find both types in Goethe's works side by side, as for example, *Lohn*, *Lob*—*Liebe*, *Lob*; *Schmach*, *Schande*—*Schimpf*, *Schande*; *rein*, *reich*—*rein*, *ruhig*. On the other hand, alliteration in combination with rhyme was very rare, yet Goethe furnishes numerous specimens, for instance, *Ausfüllung und Ausführung*; *Behaglichkeit und Beharrlichkeit*; *stillen Melancholien, süssen Melodien*. In such expressions the rhyme overshadows the alliteration. They are unpleasant to the ear, and at best they possess very little musical virtue. Another kind that is of frequent occurrence in Goethe's works is what Ebrard designates as *Parallelstellung*. It might appropriately be called balanced alliteration. A few examples will sufficiently illustrate the nature of it: *auf Balken zu schaukeln und auf Brettern zu schwingen*; *als Denker mit ihm, als Dichter mit mir*; *in seinem ganzen Wert, in seiner vollen Würde*. As regards the subject of thought, Ebrard finds that in the great majority of alliterative expressions used by Goethe related ideas or meanings predominate; oftentimes the words are synonyms, as *Ruh'* and *Rast*, *frank und frei*, or they belong in the same category, as *Degen* and *Dolch*, *Kisten* and *Kasten*. According to the collections of Grimm, Zingerle, and Schulze the German language possesses about 530

of such established couplets. Of these 330 have been found in Goethe's writings, while the whole number of alliterations used by him amounts to 3600. This disproportion indicates his originality.

In studying the question whether Goethe used alliteration to the same extent in all periods of his literary activity, Ebrard discovered that before the year 1770 it was rare in his published works, and he attributes this fact in part to Goethe's experience in Leipzig (1765-1768), where his dialect was a subject of ridicule, and where he was expected, according to his own statement in *Dichtung und Wahrheit*, to sacrifice 'mit der Aussprache zugleich Denkweise, Gefühl, vaterländischen Charakter,' and to forget that he had read Geiler von Kaisersberg, and to give up the use of 'Chroniken-Ausdrücke' and 'Sprichwörter.' Beginning with this year, 1770, alliteration appears with constantly increasing frequency in all his writings to the end of his long career. Ebrard has investigated even the life of individual combinations which Goethe used in the sixty-eight years of his literary activity. In this respect there is the greatest diversity; there are many that appear only a single time, and this fact is likewise a proof of the inexhaustible richness of his language; others seem to have been favorites and occur repeatedly. The following, with their slight variations, are among the most common: *Wert Würde*, sixty-one times; *kennen Künstler*, forty; *leben lieben*, forty-three; *leiden lieben*, thirty-four; *leben leiden*, twenty-seven. In the light of Goethe's love-affairs, the last three couplets tell of sorrow and suffering, by which the hearts of others were torn and tortured.

In any discussion of the relative frequency of alliteration in Goethe's prose and in his poetry, it must be borne in mind that the great bulk of his works is prose. It has been stated that alliteration appears in all his productions with ever-increasing frequency, and while at the same time his prose works constantly were outgrowing in quantity his verse, it can be seen from this circumstance alone that the alliteration in his prose works necessarily outweighs that in his poetry. By a careful investigation Ebrard has noted that Goethe's original alliterative expressions appear more often in his prose than in his verse, and that the traditional forms are only sparingly employed in the former. After persevering culling and patient counting the author is able to record that in *Faust, Part I* (4613 lines), there are only fifty-one cases of alliteration, and in

Iphigenie (2174 lines) only twenty-seven, but in *Torquato Tasso* (3453 lines) there are forty-six, while *Faust, Part II* (7498 lines), is richest of all with one hundred and thirty-nine examples. *Götz von Berlichingen* shows an increasing number in its successive editions, as noted before (cp. also *Zeitschrift für deutsche Sprache*, x, 179 ff.). As to the larger prose works, we find, after taking into account the difference in size, that the *Wanderjahre* and the *Wahlverwandtschaften* stand at the head of the list in richness in alliteration.

The results of Ebrard's studies may be summed up as follows: (1) Goethe enriched and extended in all directions alliteration in the German language; (2) From the year 1770 on through the whole period of his literary activity he employed alliteration with increasing frequency; (3) While alliteration appears in all the different kinds of Goethe's writings, it was in his prose works that he used it most extensively, and it is here that we find the great majority of his original alliterative expressions.

To some scholars much of this investigation may seem unimportant if not useless, yet it shows the great richness and flexibility of Goethe's language, and the book is therefore a valuable supplement to Lehmann's *Goethe's Sprache und ihr Geist*. In addition, alliteration is a subject that deserves more attention than it has received. I am sure that if one will work his way through this mass of material and study the passages cited, one will have a better conception of the nature, the beauty, and the charm of alliteration, when handled by an author with a sense of form and an appreciation of music and melody.

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Goethe's Egmont. Edited with Introduction and Notes, by Robert Walter Deering, Ph. D. Henry Holt & Co., N. Y., 1903.

The chief points of dispute in connection with an edition of *Egmont* are apt to be the same that were raised on the first appearance of the drama: the extent to which the conventional canons of the tragedy are observed or neglected, the propriety or impropriety